



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

NEWSLETTER

# bc potters

September 2002

Volume 38 Number 8

## May Leung

The very first time I rolled up my sleeves and got to work on a ball of clay, I was hooked. I loved everything about it; the way it squished between my fingers, and the idea that I could mould that shapeless lump in front of me into anything at all.

That was nearly 20 years ago at a community ceramics class in Kamloops where I began by making crude hand pinched vases and coil dishes. However, being busy raising a family at the time, I did not become serious about clay making until six years ago after studying ceramics under Linda Walton at University College of the Cariboo.

I admit, my first creations were neither original nor very good. I made pots for the sheer fun of it

and experimented with many forms, techniques and glazes. As I grow older, I realize that there is an important goal I should focus on. I am beginning to study predominantly Oriental glazes, such as celadon, temmoku or chun, and trying to incorporate traditional Chinese designs into my work.

Since I immigrated to Canada from Taiwan about 30 years ago, I've come to appreciate the diversity of culture that surrounds me. I've become more aware of the importance of preserving one's culture, especially in an environment of global conformity. This idea of maintaining cultural diversity has influenced my style of pottery.

For a long time, culture was something I, like most Chinese living in Taiwan and China, took for granted. Sadly, as a result of this kind of collective cultural ignorance, many Chinese artifacts and customs have been lost or adopted by other nations.

The art of ceramics, for example, which was arguably one of the most wonderful inventions to come

out of China and which played an important part in Chinese history, has for a long period of time been ignored without preservation or improvement. Sadly, there have been no exciting developments in Chinese pottery since the Chin Dynasty. Lately I have noticed a new movement in Taiwan, a surge of interest in cultural preservation. In my own way, I hope I can join this force with my own artwork.

Thankfully, I get a lot of support and encouragement from my family,

friends and of course, the Thompson Valley Potter's Guild, of which I am a member. Over the years, members of the Guild have let me fire pots in their kilns, sample their clays and glazes, and have always been ready to help me solve technique problems. Without their help and guidance, I'd still be making lopsided vases and dishes to this day.

I'm honoured that my work was chosen for the Silk Road Exhibition at the Gallery of BC ceramics. I'd like to acknowledge all the people who made it a successful exhibition.

May Leung



May Leung Teapot thrown and altered stoneware, cone 10 reduction, oil spot glaze, 24.0 cm high



May Leung Vessel  
matt copper glaze, bamboo  
handle, cone 6, 20.0 cm high

## ***Complete your application to Canada Council with care . . .***

On July 31, about 40 interested craftspeople gathered at the Granville Island Hotel to listen to Marianne Heggveit speak about Canada Council Grants. Marianne is a Visual Arts Officer for Canada Council and she came because British Columbia is at the bottom for receiving money from the Canada Council. She gave some good tips on applying for grants.

### **Slides**

Use the best quality available to you. Professional slides are of great importance. If you are applying for a fifteen thousand dollar grant then it's worth the effort to get good quality slides done.

### **Typed**

This seems pretty obvious to most of us but she made it sound like they get more than their fair share of handwritten and partially legible applications.

### **CV**

It should be of your artist career only. Even if you have had many outstanding positions in your lifetime, they are only interested in your art related activities.

### **Be clear, sincere and precise.**

Apparently we aren't proving anything by using a lot of artspeak. Some people may be hesitant to apply because they think that the big intellectual art speakers are the winners. This is not the case.

### **Allow time to organize the application.**

Requesting an application two days before the due date is not good. Give yourself time to review and edit it. Two weeks was the recommended time frame.

### **Don't forget to sign the application**

The council has \$450,000 to dispense and a majority of it goes to the eastern provinces because of their ability to write a good application. It doesn't mean that their work is any better, just their applications.

You can get more information online at [www.canadacouncil.ca](http://www.canadacouncil.ca) including deadlines and details on specific grants. I would strongly encourage our members to look into this as well as other national and international competitions. This could be yet another way to raise awareness of BC ceramics.

*Jim Stamper*

## **News from the Gallery**

Many members and customers have commented on our newly painted lavender back wall of the Gallery. This has greatly enhanced the look of the gallery and was carried out by Gallery staff and committee in a day. However not all renovations are so easy.

We are in urgent need of \$4,000 to replace the antiquated track lighting system and to renovate the stained and pockmarked floor of the old studio 5. The track lighting is no longer manufactured, and as we are unable to replace burnt out bulbs, the Gallery is getting gloomier and gloomier.

We receive no Government subsidies, but manage thanks to our superb sales staff and the high quality of the Gallery work. We break even, but have no contingency funds for emergencies. Profits from Raku-U events have helped in part to subsidize the new computer system.

The Gallery Committee came up with the idea of asking members to donate a mug or more for the mug wall. This is in addition to the regular mug sales. All donations will be given a separate code. We would need about 250, and will let everyone know each month how we are doing to reach our target. If you have a few spare mugs, please drop them off at the Gallery. Many thanks to our first donor, Celia Rice-Jones.

*Maggi Kneer*

Gallery Committee

***Two Guild events  
to start this Fall.***

***See social  
and workshop  
on the next page.***

## **Planning Fall and Christmas Studio Sales?**

In the combined issue of the November and December newsletter, there will be a special section listing provincial studio sales by location.

### ***Plan your dates and submit images and text by October 8.***

Images can be digital or prints. Identify with name, title, date, media, technical information and dimensions. Please include an address for returning images. Text should include description of work, studio address, telephone number, dates, specific days of the week with hours.

To submit information, see page 12 for address and email addresses.

### **October Newsletter Deadline**

September 8

Send to Guild office, address on page 12,  
or

[<bcpottersnewsletter@bcpotters.com>](mailto:bcpottersnewsletter@bcpotters.com)

### **Table of Contents**

May Leung	1
Applying to Canada Council	2
News from the Gallery	2
List your Studio Sales	2
Deadline for October Newsletter	2
Guild Fall Event and Workshop	3
Made of Clay at Christmas	3
President's Report	3
Gallery of BC Ceramics	4
ClayLines: Members' News	4
New book on contemporary craft	4
Potters in Kyoto	5
Marketing Fine Craft	7
Steven Hill Workshop Review	8
John Chalke Workshop	10
Membership Information	12
Communications Committee	12
List of the Board	12
Gallery Information and Hours	12
Classified	12

## Two Guild Events

### September

#### Potters Guild Social

Friday September 13, 7:00-9:00PM  
Mickey McDougall Rec. Centre

123 E 23<sup>rd</sup> Street, North Vancouver

An evening of ceramic demonstrations and socializing. Come for this FREE event. Get to know Guild members, and talk shop with other potters!

Take the Upper Levels Highway and exit south on Lonsdale Ave to 23rd. For more information call Markian at 604.254.4008.

### October

#### JOHN CHALKE WORKSHOP

at the Shadbolt Centre, Burnaby

In this weekend workshop featuring demonstrations, discussions and a slide presentation, John shows why he is considered one of the most important and influential ceramists of the last 50 years. Co-sponsored by the Potters Guild of BC and Shadbolt Centre for the Arts. See page 10.

Sa/Su October 5/6, 10:00AM-4:00PM,  
\$64.20 (earlybird price to September 15)  
or \$74.90 (after September 15). Student  
rates also available. Call 604.291.6864 for  
registration or information.

#### Made of Clay at Christmas

I have had an amazing number of applications this summer and have already rented 2/3 of the spaces. There are only 5 islands and 2 duplexes left. I may be able to squeeze in one or two more islands, but that is still yet to be decided. Please apply soon if you want to participate.

Karen Opas will be approaching the marketing students so that we can access more of the downtown and Yaletown markets. I'll have more on this in the next issue.

With the show approaching full occupancy we will have lots of people to promote it. We may then have enough revenue from rentals to offer free admission on Friday to raise attendance and to give industry buyers a chance to buy commercial gifts.

More to come next month.

*Jim Stamper*

## President's Report

I hope you all had a great summer. I'm really glad that I assumed the role as president at this time of year; it has given me a couple of months to think about Guild matters from a different perspective. What was once a small grassroots organization has grown into a million dollar venture. The gallery has taken a great deal of focus and the financial books have had to be dealt with under a totally new light.

Kimcha and the Gallery Committee have things well in hand. As always, the staff is working hard to increase revenues, which means nothing but good news.

Ron Feicht has been working hard to sort out the mess that has slowly amassed with our accounting, but we see an end in sight so that issue is also well under control.

The fact that the Guild can again address the issue of promoting our craft means that we are back on track. This is where we as a group have the most power. When we promote ourselves we also have the chance to promote each other and the craft in general. Our focus could be redirected at those people who don't know how much they love pottery. It seems to me that the East Coast and the States have stronger craft industries because the general public has been more educated about the importance of handcrafted articles. My first thought is that there is no harm in having more public awareness. As a group we should be able to access more of the general media. Many of us write well or know someone who does. Articles in as many publications as we can get would be beneficial to us all. Encouraging people to take courses just for the fun of it will make converts out of both the students and the people close to them. Once they realize how spiritual and difficult it is to make good pots, they should have a greater appreciation for the work that the rest of try so hard to perfect. Encourage people to use the pots they buy and get them to realize that food looks and tastes better when served in handmade dishes. I'd be more than willing to discuss ideas on how to raise our public profile.

Having said all this I'm going to ask members to help us fill some committees that need help. Rachelle has done a great job with the website and we have been talking about expanding it to promote us to the global community. If anyone knows Dreamweaver or HTML it would help. We may be able to assist with Dreamweaver training.

Membership could also use another body. Someone who would be willing to keep on top of all the literature needed to solicit new members would help Ronna out. She's got no problem with keeping track of us, but it's a little too much to go and find new members.

Our 50<sup>th</sup> anniversary is coming up in 2005 and now is the time to start the planning. We have a great catalyst in this milestone to promote what we do. I would like to see a really big project connected to this, which means a lot of help and volunteer hours. Nothing has been firmly planned so this would be getting in on the ground level. There are several grants to help fund these activities. We need someone to prepare the applications.

You wouldn't need to be a board member to volunteer for these positions. A willingness to participate and a caring for our craft are a great start.

The Board of Directors could use a few more bodies as well. We are currently running on a skeleton crew. If you have some good Ideas and a few hours each week to donate we could use the help. I have some ideas for new committees but can't discuss them here without running them past the Board first. I'd like to see the Board grow back into the active, progressive organization that it has been several times in the past.

If you have any ideas on something that would be beneficial to the Guild and would be willing to put in a little time to help organize it, then contact one of the Board members and we will do our best to support the idea.

Happy pots to you all

*Jim Stamper* President



## Gallery of BC Ceramics Exhibitions

### **Pia Sillem and Jinny Whitehead**

**Terra Incognita: organic forms in clay**

September 5 - 30

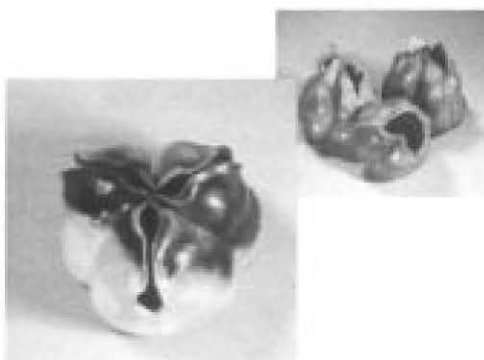
Opening Thursday September 5 6:00-8:00PM

Although we both live in an urban setting, we share a mutual love for the natural beauty that surrounds us. Whether it is the seed dropped by a tree, a surf polished rock on the beach, the shadows of the majestic mountains or the graceful geese grazing in the park, it is the wealth of nature that inspires our work.



**Jinny Whitehead** *Striving* handbuilt forms, burnished and fired in sawdust, 63.5 x 15.2cm and 38.1 x 17.9cm

The work in this exhibition is formed by combining throwing, altering and handbuilding techniques. These organic forms lend themselves well to the ancient techniques of woodfiring where the ash deposits are random and unique, and sawdust firing where the polished surfaces become richly imbued with smoke.



#### **Pia Sillem**

Top Right: *Seed Pods* wheel thrown forms and altered, woodfired, approx 12.0 cm high

Lower left: *Seed Pod* wheel thrown and altered, burnished and sawdust fired, 18.0 cm high

### **Neil McBriar**

**Elemental Fusion**

October 3 - 29

Opening Thurs October 3 6:00-8:00PM

I am exploring architectural relationships within functional vessels through the fusion of ceramics and other mediums.



**Neil McBriar** *Teapot*

## Clay Lines : Members' News

**Mary Fox's** chalice is featured on the cover of the September 2002 Special Edition of Artichoke magazine. Articles about Gillian McMillan, John Chalke, Tammy Cripps, Andrew Tarrant, and Ceramic Modernism. \$7.95 on newsstands. More info at [www.artichoke.ca](http://www.artichoke.ca)

**Gillian McMillan** has written an article in the second Special Canadian Crafts edition of Artichoke. She talks about her work with Vancouver artist Eric Metcalfe, specifically on the *Attic Project*, which has been showing in the Charles Scott Gallery at ECIAD all summer.

**Barbara Toohey** teaches a beginner's throwing class on Tuesday evenings (6:30-9:30) and a continuing potter's class on Wednesday evenings at Clayton Heights High School in Surrey (7003-188th). This

is a great facility with new equipment and lots of space. Contact Surrey Continuing Education office at 604.575.0550 or the instructor at 604.530.2249.

**Tozan** is rebuilding the kiln and hopes to have the next firing in September.

**Tozan** will have the Dragon Feast 2003 fundraising dinner on April 5, 2003 at Bowen Park in Nanaimo. They serve a sushi dinner and those attending keep the sushi set they select. The following are the suggested components of a sushi set that they ask for donation: 6" tempura plate, 11x6" sushi plate, 3x4" sunomono bowl, 3x5" tea bowl, 1 or 2 2x2" sauce plates, sake cup, chopstick rest. And sake bottles and cups for the sale, donation pots for the Silent Auction and pots for the raffle and any other prizes.

## Now Available

### **Volume I New Anthology about Contemporary Canadian Craft**

**Craft Perception and Practice**, volume one in Artichoke Publishing's anthology series of essays and commentaries about contemporary Canadian craft is now available, 228 pp. 37 colour illus. \$24.95. Order from Ronsdale Press 3350 West 21 Ave. Vancouver BC V6S 1G7. 604.738.4688. [www.ronsdalepress.com](http://www.ronsdalepress.com).

or contact

Paula Gustafson Editor, Artichoke  
208 - 901 Jervis Street, Vancouver BC  
V6E 2B6, <http://www.artichoke.ca>, or  
email <[editor@artichoke.ca](mailto:editor@artichoke.ca)>

## Potters in Kyoto by Gary Cherneff

*The following is part two of three articles on travels in Japan, part I in July/August issue.*

After some intensive touring time in the prefecture of Ishikawa, our group boarded the "Thunderbird Express" exiting Kanazawa city and arriving in Kyoto a few hours later. Kyoto is a large and well organized two storey city. Not many tall towers, but instead low rise neighbourhoods set along very narrow passageways masquerading as streets. More reserved and refined than Tokyo or Osaka, it seems to be a product of a slower more considered planning process. The most notable pottery area of Kyoto is in the Gion district just east of the main downtown shopping area of Shijo-dori and surrounding the tourist district on the approach to Kiyomizu Dera, a famous temple complex on the eastern foothills.

This is an area where one can walk down a narrow alley and watch porcelain painters meticulously repeating standard patterns in underglaze blue. The home and workshop of Kanjiro Kawai is preserved as a museum and is inconspicuously nestled right next to the Geisha district. His kilns (a Noborigama and a small enamel kiln) are still intact but no longer in use due to a ban on woodfiring within the city. Just a few doors down the street however there is still a working pottery run by a member of his family. Kawai is often mentioned in

association with his contemporaries Bernard Leach and Shoji Hamada. The pottery on display shows his affection for Folk craft aesthetics but with an eclectic, distinctly modernist twist in his use of form and colour and decoration.

Different from Kawai's work, the historical pottery style of this area is called Kiyomizu-yaki. It has a reserved cultivated and often delicate look for a conservative urban upper class taste. Frequently it is decorated with slips, underglaze painting (blue and white) and overglaze enamels. Of course Kyoto is the home of the Raku tradition and one is reminded that Ogata Kenzan also worked here. Both approaches to pottery making are related to the tea ceremony and are certainly consistent with the aesthetic sensibilities of this city.

Our host for part of our stay in Kyoto was Haraguchi-san who is a fine potter. With his wife and daughter he operates a small Japanese Inn (Ryokan) called Tenesian (translate as "the blue colour of sky after the rain"). Tenesian hovers high on the slope above the Yasaka Shrine in Maruyama Park. The location is surrounded with temples and shrines, restaurants and small hillside shopping areas offering handmade objects of all descriptions.

Haraguchi-san works in a disciplined and methodical way. Just a pleasant 30 minute walk southward, his rambling and crowded studio is located in a back alley within the busy Gion district not far from Kiyomizudera. His style is based on Chinese prototypes using crackle (cracked ice) surfaces and blue celadon glazes (the colour after which his Inn is named) with large pattern crazing. He shows us a cross section through a broken piece demonstrating an exquisitely thin shell covered by a very

thick opaque glaze, which surprisingly results in a somewhat weighty vessel.

His work is dependent on a careful matching of clay and glaze to control coefficients of expansion. Precise glaze application is crucial to develop the correct thickness for colour development. The quality of iron oxide is also a concern in terms of purity and particle size. Haraguchi-san uses the iron manufactured for the magnetic recording tape industry.

His vase forms can be complex and our inclination is to assume they are made by joining several pieces. He patiently explains that he must throw them out of one piece of clay to maintain the control

over his original concept. He laments the lack of time to be more expressive and spontaneous with his work. As a counterpoint to his more deliberate practice he has developed a technique to paint metallic silver over a black glaze with a coarse brush. The effect is dramatic and almost fun. He states it is one of the easier of his techniques to manage. Haraguchi-san exhibits his work in Japan, other countries in Asia and the United States where he will have a show in the near future.

Although most of our trip was carefully planned and arrangements were made for us to visit selected potters, the stay in Kyoto was set up as an opportunity to float whichever way the wind took us. One of these serendipitous excursions took us to the Daimaru department store. It is common that on the upper floors of these still vibrant institutions one will encounter not only a large section devoted to handcrafts but also associated exhibition galleries for fine art and crafts. As luck would have it, on a search for traditional textiles, we stumbled upon the opening day of an exhibition by Shigaraki potter, Kato Takahiko.



**Haraguchi, Takushi** Lidded container stoneware, cone 10 reduction fired, iron blue glaze with large crackle pattern with gold luster. H: 21.8 cm



**Kawai, Kanjiro** Large vase stoneware, iron, copper red and cobalt pigments on opaque glaze. H: approx 55.0 cm

*See Potters in Kyoto next page*

## Potters in Kyoto

by Gary Cherneff

*continued from previous page*



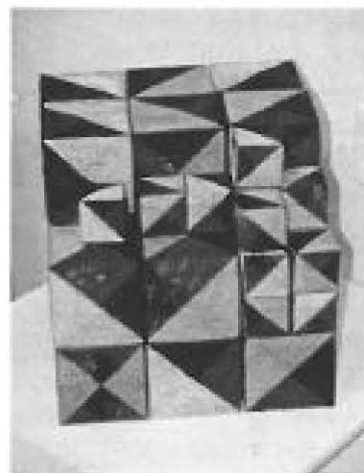
**Kato, Takahiko** *Flower Vase* thrown, Anagama woodfired with red pine, natural ash glaze, cone 10-12. H: 30.0 cm

On this day, as we often were inclined to do, we brought along photographs of our work to share with anyone who might be interested. Our arrival with documentation in hand seemed to have brightened up a very boring day for Kato-san with an animated exchange about pots and studios, woodfiring and lifestyle. His studio is just outside of the town of Shigaraki on a rural mountainside. One of the six ancient kiln sites of Japan; the area is just a day trip from the Kyoto station. Kato-san's work exhibits all the enthusiasm and spontaneity characteristic of this famous mecca for potters. He woodfires his home built Anagama with red pine, achieving rich flame markings and ash deposits deliciously melting, running and pooling over the light coloured stoneware embedded with feldspar

chunks. His flower vases are freely thrown and fabricated showing a lightness of heart and a sculptural sensibility. On our departure we warmly deliver invitations to visit

Salt Spring Island and receive happily an invitation to visit Shigaraki the next time we are in Japan and to participate in a barbecue.

Kyoto has its share of small independent galleries and the division between fine art and craft is very blurry. Another happenstance encounter greeted us at the Niji Art Space, a small private exhibition venue on a main thoroughfare. Kubo Chisako was in attendance at her first one person show. Her work



**Kubo, Chisako** *Assembly of boxes* coloured glazes, carved design. H: approx 45.0 cm

consisted of a series of identical cube containers of four different sizes. The surface of each individual piece was precisely constructed and glazed with a geometrical motif. Like Rubic's cubes, a relentless mathematical vision informs these works. They were arranged into larger constructions that reiterated the geometric surface treatment on a grander scale. The small cubes are like clones, which in their quantity make up communities of like minded and decorated individuals modularly stacked like units in an apartment building. Kubo-san is the product of a rich and sophisticated art education system in Japan, which values not only tradition but also innovation.

As a group we all came to agree that a visit to Kyoto is an essential experience in understanding Japanese arts and culture. There are many other important regional centres, which add to the conviction that the ceramic art of Japan is the single most sophisticated tradition of our time. The final segment of our journey will take us to Bizen, Hagi and points in between.

*See next issue for final segment.*

Gary Cherneff is Arts Exchange Chair of the Salt Spring/Japan Exchange. Its goal is to organize tours both ways between the Pacific Northwest and Asia Pacific and to initiate contact between artists in the two regions.

### Join Neil McBriar

#### **in a workshop on slab construction and thrown components.**

A day of demonstration and discussion on the freedom and effectiveness of handbuilding functional and contemporary ceramics.

Sunday October 6 9:30AM - 3:30PM

Lucas Centre Pottery Studio  
2132 Hamilton Avenue, North Vancouver

North Shore Continuing Education 604.903.333

Course # PY94-1 \$55 Lunch not included.



## Marketing Fine Craft: Wendy Rosen Presentation

summary by Kimcha Rajkumar

Wendy Rosen, the President of the Rosen Group, was recently in Vancouver attending the Convergence Conference, and was invited to speak by the Crafts Association of British Columbia about marketing craft to galleries and shops in the USA. The Rosen Group, while famous in the United States, is relatively unknown to many Canadians. As the publisher of two craft magazines, *NICHE* a magazine for craft retailers and *American Style* aimed at the craft buyer and collector, the Rosen Group are also the organizers of the Arts Business Institute. The Rosen Group is most well known as the presenter of the Buyers Market of American Craft, the world's largest wholesale fine craft show.

Rosen, author of *Crafting as a Business*, began her talk by outlining what she considers the three major obstacles facing craftspeople in their efforts to expand their businesses and make a living from their

work. She considers 'isolation', what she calls 'giving up on the left side of the brain', and 'pricing for the audience' to be three areas worthy of examination for craftspeople who wish to make a flourishing business with their work.

As many of you know, the isolation of studio work makes accessing knowledge from one's craft community difficult. Without the kind of information that is really only available from one's peers, such as, which craft shows are well attended, or who sells the cheapest clay, it is difficult to advance not only in the market, but also in one's practice.

Creative minds, otherwise known as 'right brained thinkers', tend to shut off the left side of their brain, and according to Rosen, they do so at their peril. Emphasizing the need for artist to become more business like and "embrace their left side", Rosen

stated, "Good work will only get you so far". Fear of numbers and reluctance to maintain records and accounting systems stymie any chance of succeeding in the marketplace. As Rosen stated, right brained people have tools to help them adapt to using their left brain, such as calculators and computer accounting programs, however, there is no tool that left brained people can use to become more creative.

The final obstacle is the craftsperson's tendency to price for the audience, instead of pricing for worth. Rarely do craftspeople include a profit margin in the prices of their work, not making the distinction that 'profit' is different than and additional to 'salary'. Profit is necessary in order to grow and expand, to purchase new equipment and tools, or to attend shows farther afield, and should represent 30% of one's

*See Marketing on page 11*

## We've got new products!

- Spectrum Low Stone Glazes - Stoneware look at low temperature.
- Spectrum Raku Glazes - Ready to use Raku Glazes, reliable colours.
- Paintec Glaze Sprayer - No compressor or electricity required.
- Scott Creek Extruder - Handheld mini extruder.
- Sherrill Mudtools - Self-burnishing plastic ribs.
- Shimpo Velocity - Their newest wheel, Shimpo quality, with built in table.

Come in and see the newest offerings  
from our suppliers.

9548 192 Street,  
Surrey, B.C. V4N 3R9  
Phone: 604-888-3411  
Fax: 604-888-4247

**GREENBARN**  
**POTTERS SUPPLY**

Monday -Friday 9-5  
Saturday 9-1  
Closed long weekends  
e-mail: [greenbarn@telus.net](mailto:greenbarn@telus.net)

## Steven Hill Workshop with Delta Potters Association: A Review

by Sergia Hinde

At the end of June, Steven Hill of Red Star Studios, Kansas City, Missouri was the Hottest Show in Town.

After months of planning, meetings, telephone calls and countless emails, the day finally came when Steven arrived. Delta Potters did a great job hosting the event at the South Delta Rec Centre in Tsawwassen, home of Delta Potters Association. Close to 100 participants arrived early the first morning.

Steven brought with him some beautiful work including tea tumblers, mugs, platters, pitchers, vases, and ewers. Some pieces were glazed in shades of soft velvety aqua with subtle differences in colour emphasizing line, shape and the liquidity of the form. Others resembled desert scapes at sunset, soft golden sands shifting to ochre and shades of sage. The insides of the pots were just as beautiful as the outsides. They draw you in, inviting you to look, admire and touch. I was struck by the



subtlety of the colourations, but there were some other indefinable qualities. From the smallest to the largest, these pieces were not just lively, they were alive.

Steven gave a slide presentation which included snippets of his life with cameos of his family, his home and his studios. The slides showcased his earliest works from 1974 when he was driving a delivery truck and throwing pots, to 1976 when he began potting in earnest and to now. His work has evolved over the years to its present day elegantly refined image, but still, a thread runs through it all - the hand of the artist is ever obvious.

Over the two days Steven threw his signature melon pitcher, cypress pitcher, a 25 lb platter with slip work, tea tumblers, mugs and bowls, ewer and an oval watering can. He worked slowly, with precision and used almost no water, or so it seemed. "I'm not a speed demon on anything I do," he told us. "Every single time I put eight pounds on the wheel I throw it to the best of my ability at the time."

He read quotes from a handout that included glaze recipes for his reduction cone

# THE MAD POTTER



### A Store for all your pottery needs.

~ Books ~ Classes ~ Clay ~ Glazes ~ Raw Material ~ Tools ~

#6 - 3071 No. 5 Road, Richmond, BC (Near Bridgeport)

Tel: 604.244.3734

Store Hours: Tuesday to Friday 10am to 7pm and Saturday 10am to 5pm



## Steven Hill Workshop Review by Sergia Hinde continued

10 glazes. "Do what you can with what you have, where you are," Theodore Roosevelt, and "God is in the details," Mies van der Rohe.

There were many 'moments' during the two day weekend demo. Some involved invited guest Don Hutchinson's light and humorous banter with Steven. One other was our very own 'home town boy', Vincent Massey, who took the stage as a helper/volunteer to great applause and cries of, "Yeah, Vincent" and "Binty!" The weekend was great. Those who were there would surely agree with Steven when he says he realizes now that, "My purpose as a potter is to celebrate throwing."

Monday was the start of the workshop's second part. Twelve participants met in Delta Potters studio for the first of two four-day hands-on sessions with Steven demonstrating tea tumblers and spirals. It was a good day and a good start. Then things heated up a little. At 4:00AM Tuesday our telephone rang and my husband, a Battalion Chief with Delta Fire Department, was called out to a fire at the South Delta Rec Centre. Just after 6:00AM, the phone rang again. The fire was confined in the gymnasium. Delta Potters Studio sustained no water damage, but had some smoke. While the gymnastics program lost everything, Delta Potters was fortunate.

As a Director of Delta Potters, I was asked to inform the rest of the Executive of the status of the fire as well as to contact Workshop Coordinators Sharon Grove and Stephanie Graves re a change of venue. Potters are creative, resourceful and adaptable people. This was never more apparent than in how the workshop continued. The Rec Centre was shut down and now a crime scene with suspected arson. Rec Centre Staff were terrific and allowed the removal of a wheel, clay and some tools for Steven. By noon, barely six hours after being notified of the fire, the first hands-on session reconvened at the home of Stephanie Graves. We gathered in Stephanie's kitchen and watched Gari Whelan of Nanaimo create a delicious guacamole that we carried down the road to our sunny beachfront lunch destination. Then back for an afternoon 'driveway demo' by Steven.

Wednesday morning, we made a quick trip to Delta Potters Studio to gather our clay, tools and belongings. The smoke smell was acrid and stinging. Thanks to some very fancy footwork by Steven and the coordinators and the generosity of Don Hutchinson, we headed over to the ceramics facility in Langara College. Steven had earlier told us that in his opinion, "You know what bisque does to clay? It just sucks the life out of it." Well, we very nearly bisqued and Raku'd his pots all in one fell swoop at our Studio and there were many jokes made to that effect!

The first session continued on at Langara College until Thursday. Friday morning, the second hands-on started there as well and then moved back into our studio Saturday morning for the next three days.

Going into Delta Potters Studio later on July 1, when the workshop was finished and the studio returned to its normal configuration, it was hard to imagine that Steven's workshop was a fait accompli.

Steven Hill was fantastic. Were it not for his professionalism, his charm, quick wit and his obvious love of his craft, the hands-on portion of the workshop may well have been a disaster. He inspired us to stretch our boundaries. In his own words, "This week is not to get you to think like me, but just to think."

Steven Hill returns to British Columbia in the summer of 2003, to teach at Metchosin.

## TRAVEL TO MEXICO with Denys James

### San Miguel de Allende

November 28-December 13  
Workshop/excursion/language/art

Handbuilding workshop/excursion/language/art/tours. Denys' workshop focuses on surface treatment and firing options at low temperature. Also available: silverwork, drawing, painting, Spanish, Pottery forming in San Marcos bronze casting and more. Fee \$1995-2195. Includes airfare from Vancouver, transfers, accommodation, all meals, tuition. Variable return dates available. Deposit \$100.



*Pottery forming in San Marcos*

### Oaxaca

January 16-February 4, 2003  
Workshop/excursion/language/art

Handbuilding, surface development and low temperature firing including wood-fired adobe bottle kiln, saggar, pit, and Raku. Fee \$2050-2250Cdn. Includes airfare, transfers, tuition, homestay and breakfast with Mexican family, Spanish instruction, ancient pottery forming and firing day in Zapotec village, visit to Monte Alban. Deposit \$100.



*Oaxaca:  
building adobe kiln*

### Information or Registration

**Denys James**  
182 Welbury Drive  
Saltspring Island, BC, V8K 2L8

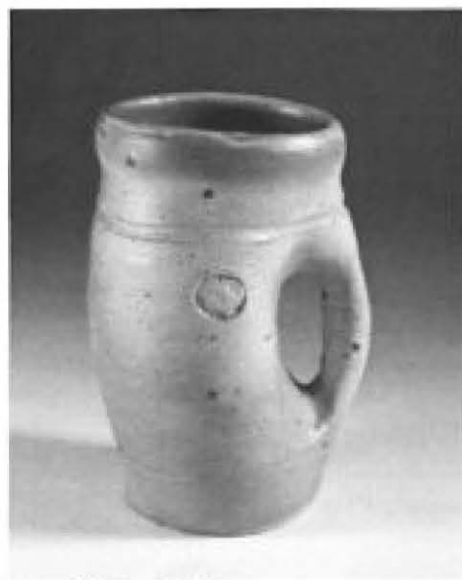
Phone/fax 250.537.4906  
email: <denys\_james@hotmail.com>  
website: [www.denysjames.com](http://www.denysjames.com)

## John Chalke Workshop at the Shadbolt Centre

John Chalke has been at the forefront of Canadian ceramics for over 30 years. His unique pieces reflect an ongoing exploration into the historical aspects of ceramic production and the aesthetics of three-dimensional form. He is recognized worldwide for his innovative discoveries in the technology of ceramics as well as for the quality of his work. John is one of only four Canadian artists whose work has been purchased for the Victoria and Albert Museum in England. The first ceramic artist to receive The Governor General's Award for Fine Craft in 2000, he has participated in more than 240 solo and group exhibitions and has work in both public and private collections internationally. John taught in England prior to emigrating to Canada in 1968, where he continued instructing at both the Universities of Alberta and Calgary and at the Alberta College of Art and Design.

In this weekend workshop featuring demonstrations, discussions and a slide presentation, John shows why he is considered to be one of the most important and influential ceramists of the last 50 years. This program is presented in partnership with the Potters Guild of BC.

Sa/Su October 5/6, 10:00AM-4:00PM, \$64.20 (earlybird price to September 15) or \$74.90 (after September 15). Student rates also available. Call 604.291.6864 for registration or information.



John Chalke Pitcher

## Fall Adult Ceramic Programs

All regular programs \$144.60/9 sessions

Exception: see \* below

### Introduction to Pottery

Sundays/10am-1pm **Jay MacLennan** Starts Sept. 15  
Tuesdays/7-10pm **Fredi Rahn** Starts Sept. 24  
Wednesdays/7-10pm **Sabrina Keskula** Starts Sept. 25  
Thursdays/7-10pm **Barbara Toohey** Starts Sept. 26

### Continuing Pottery

Wednesdays/7-10pm **Darrel Hancock** Starts Sept. 25

### Intermediate Wheel-throwing

Mondays/10am-1pm **Gillian McMillan** Starts Sept. 16

### Throwing: Intermediate/Advanced

Saturdays/10am-1pm **Rosemary Amon** Starts Sept. 14

### Experimenting with Crystalline Glazes

Wednesdays/10am-1pm **Linda Doherty** Starts Sept. 25

### Elementary Extrusions

Tuesdays/7-10pm **Linda Doherty** Starts Sept. 24

### Clay Sculpture\*

Mondays/7-10pm **Debra Sloan** Starts Sept. 16  
\$166.00 (includes model fee)

### Glaze Fundamentals: High Fire Glazes\*

Sundays/10am-4pm/2 sessions **D'arcy Margesson**  
October 20 & 27/\$112.35

### Soda Firing Workshop\*

Wednesday, Oct. 16 (glaze)/23(load)/30(fire), 6-10pm &  
Sunday Nov. 3 (unload)1-5pm **Jay MacLennan** \$87.87

### Wood/soda Firing Workshop\*

Monday, Sept. 16, 1:30-9:30pm(load) /Friday, Sept. 20,  
10am onwards to 10pm Saturday, Sept. 21 (firing)/  
Wednesday 1pm (unload)

**Jay MacLennan & Linda Doherty** \$139.10

Registration begins Monday, August 26.

See Fall/Winter Leisure Guide for Winter 2003 programs.

Call 604.291.6864 for details and registration.



SHADBOLT CENTRE for the ARTS

wholesale price. If making craft is the way a person earns a living, it is very important to conduct specific time studies for each kind or piece of work one makes in order to price the work accurately. As a rule, Rosen thinks craftspeople should pay themselves no less than \$15 an hour.

Apparently twenty years ago only one or two galleries in the States carried Canadian craft. Today, Rosen estimates that 60-70% of all craft galleries in the US now feature Canadian work on a regular basis. Canadian craft is seen as "fresh and new" and well respected for its design.

Galleries surveyed at a recent Buyers Market of American Craft stated that they have a 30% increase in square footage over the last three years. People, it seems, are looking to craft as a grounding force in the face of technology and continuing global crisis.

Rosen favors selling work through a gallery or shop over retail craft fairs. She noted that customers at craft fairs often think they are getting a 'deal', forcing craftspeople to sell at wholesale prices, undercutting handmade work in general.

Craft galleries are often owned by ex-craftspeople who have a deep respect and commitment not only to the work, but to the artist. Their own experience of making means they have an understanding of craft that allows them to sell the work with a more holistic approach. Rosen emphasized that craft sells better with a human approach, engaging the customer with stories about the artist who made the work and what inspired them. The importance of hangtags and/or artist's statements that invite the customer and Gallery staff into the maker's world cannot be emphasized enough. It is always easier to sell something that one understands and appreciates than a nameless item with no story.

Wendy Rosen's talk was both enthusiastic and thought provoking, but it is clear she is a businessperson first. The information, like that included on [americancraft.com](http://americancraft.com) and in her book **Crafting as a Business**, is well researched and reliable. According to Rosen, only those potters who want to go into business on a large scale, hire a production staff and maintain a minimum inventory of \$15,000 are ready to have a booth at the Buyers Market.

As a craftsperson it is important to evaluate why one creates and where one wants to go with the work. While having work in galleries across Canada and the States is exciting, it means engaging on a level of production and promotion that simply does not interest all people. Do visit [americancraft.com](http://americancraft.com) and take a look at **Crafting as a Business**. As with any field, the more information one has the more informed one's decisions become.

*Kimcha Rajkumar*



## Vancouver Island Pottery Warehouse

Great selection and helpful friendly service.  
If you have a ceramic question we'll have your answer.

Find us ten minutes south of Nanaimo. Take the Morden Road turnoff and turn right on Wellington Road.

**#5, 2071 South Wellington Rd, Nanaimo, BC.  
Ph: 250-716-9966 Fax: 250-716-9960**



## Membership

### Renewals

You can renew your membership:

- by visa, cheque or cash in person at the Gallery of BC Ceramics.
- by visa or cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'. See address below.

### New Membership

Use the two methods above. If you submit by mail, please mark your cheque and envelope 'New Membership'.

**Questions:** Ronna Ander 604.921.7550 or <bcpottersmembership@bcpotters.com>

## Communications Committee

Rachelle Chinnery, chair 604.874.8518  
<bcpottersnewsletter@bcpotters.com>

Gillian McMillan 604.937.7696  
<mcmillan@sfu.ca>

Letia Richardson, editor 604.922.3306  
<lrichard@telus.net>

*Thanks to Rona Hatherall, Carole Matecha, Marie Smith and Lewis Kennett who make certain that the newsletter is mailed.*

## Contacting the Gallery

Gallery Manager Kimcha Rajkumar  
contact 604.669.5645  
<galleryofbcceramics@bcpotters.com>  
address below

**Gallery Hours for the Summer**  
10:00AM - 6:00PM daily

1359 Cartwright Street  
Granville Island  
Vancouver, BC  
V6H 3R7  
tel: 604.669.5645  
fax: 604.669.5627



## For Sale

**SOLD**

Brand new Laguna super-power wheel (takes up to 100 lbs of clay), never used. Moving to Victoria from Calgary and wondering if someone in the BC interior or near the AB border might be interested. <rebecca@xmundi.com>

**Kiln** custom built McLennan, almost new, great condition, kiln furniture included, 5 cu ft. \$1100 OBO. Charlotte 604.708.9232

**Estrin kiln** model LF 3, 18" sq interior with metal cover, thickly insulated on wheels, includes shelves and glazes. \$675 OBO Fiona or Rami 604.541.6144

## Wanted

**Electric kiln**, 10-12 cubic ft, fires to cone 6. Marta 604.254.096

Do you know where I can buy **precious metal clay** in Vancouver? Two Two Lai <twotwolai@aol.com>

**A Full-Time Job:** I have just graduated from college and spent 5 semesters practicing my pottery. I would like to find a full-time job as a potter's assistant. Carly <Nish11@aol.com>>

## Identity of the teapot?

It was created by  
Bruce Nyeste.



## Board of Directors 2001-02

<b>Jim Stamper</b> <i>President and Made of Clay</i>	604.876.9287	<madeofclay@bcpotters.com>
<b>Maggi Kneer</b> <i>Vice-president</i>	604. 929.3206	<maggikneer@telus.net>
<b>Ronda Green</b> <i>Events</i>	604.921. 9888	<rondaagreen@hotmail.com>
<b>Jacqui Berglund</b>	604.987.3300	<jacqui39@shaw.ca>
<b>Ron Feicht</b>	604.921.6677	
<b>Lewis Krzyczkowski</b>	604.986.4920	<beerbellywarrior@shaw.ca>
<b>Markian Kyba</b>	604.254.4008	<esb@interchange.ubc.ca>
<b>Karen Opus</b> <i>Guest Secretary</i>		

## POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

**Submissions:** send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

**Membership Fees** for 12 months (incl GST)

Individual \$40 Senior (65 +) or Student \$25 Family/Studio (max. 4 people) \$55  
Group/Institution/Corporation \$80

**Advertising Rates** (not including GST)

Full Page \$130 2/3 Page \$95 1/2 Page \$70 1/3 Page \$45 1/6 Page \$25

**Unclassified Rates** (not including GST)

Members Free! Non-members 3 lines for \$8, each additional line \$2

**Insert Rates** (not including GST)

Members: \$75.00. If overweight, pay additional postage costs. First come basis.

Outside groups: \$200.00 corporate/ \$100.00 community

Guild committees: free if within postage; pay for overweight.

Rates subject to change.

Website: www.bcpotters.com

Email: <bcpottersguild@bcpotters.com>